

AUTHENTIC GUITAR/BASS TAB EDITION

DISTURBED

TEN THOUSAND FISTS



TEN THOUSAND FISTS

*All gtrs. in Drop D, down 1/2 step:

⑥ = D \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Words and Music by
DAVID DRAIMAN,
DAN DONEGAN
and MIKE WENGREN

Moderately $\text{♩} = 108$

Intro:

N.C.

Elec. Gtr. 1 (clean-tone)

mf w/effects
dim. poco a poco

TAB: 5 7 5 10 5 5 5 7 10 5 5 5 0 7 0

Elec. Gtr. 2 (clean-tone)

mf w/effects
hold throughout
dim. poco a poco

TAB: 0 0 2 0 2 2 0

Elec. Gtr. 3 (w/dist.) dbld. last time

mf

TAB: 3 2 0 2 3 2 0 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2

*Recording sounds a half step lower than written.

T	A	B
---	---	---

TAB

T	A	B
---	---	---

f

9

Sur-vi - vor!

Riff A

TAB

0 2 0 2 3 2 0 2 14 3 2 0 2 0 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2

12

end Riff A

hamm.

TAB

0 2 0 2 0 2 0 2 3 2 0 2 0 2 0 2 0 2 5 5 5 5

Verse:

N.C.

14

1. One more.. god - damn day when I know what I want and my want will be con -
 2. Pow - er.. un - re - strained.. dead on the mark is what we will de -

TAB

0 2 0 2 2 2 2 2 2 2 5 5 5 5 3 3 0 0 0

16

sid-er to - night.. Ah, ah, Con - sid-er to - night.. Ah, ah,
 liv - er to - night.. Ah, ah, De - liv - er to - night.. Ah, ah.

TAB

3 2 0 2 0 2 0 2 0 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2

18

Just an oth - er day when all that I want will mark me as a
Pleas - ure fused with pain this tri - umph of the soul will make you

TAB

3 2 0 2 2 2 2 2 2 2 6 5 5 5 5 3 3 0 0 0

20

sin-ner to - night... Ah, ah. I'm a sin-ner to - night... Yeah!
shiv-er to - night... Ah, ah. Will make you shiv-er to - night... Yeah!

TAB

3 2 0 2 3 2 0 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 x x x

§ Chorus:

22

E5 F#5 D5 F#m G5 D5 G5 A5 D5 G5

Peo - ple can no long - er cov - er their eyes,

TAB

4 3 4 5 7 7 5 7 5 7 5 (7) 12
2 2 2 4 5 4 5 5 5 7 5 5
2 2 2 4 5 4 5 5 5 7 5 5

24 E5 F#5 D5 F#m G5 D5 G5 A5 D5

if this dis - turbs you then walk a way.

harm. - - - - -

TAB 4 8 4 8 7 7 5 7 7 5 5 5

B 2 2 2 2 5 4 5 7 5 5 5 5

26 E5 F#5 D5 F#m G5 D5 G5 A5 D5 G5

You will re - mem - ber the night you were strack by the

TAB 4 8 4 6 7 7 7 7 7 (7) 12

B 2 2 2 2 5 4 5 5 5 5 10

28 E5 D C5 C(5) C5 G5 A5 G5

sight of ten thou - sand fists in the

To Coda ♪

TAB 4 8 2 7 7 7 7 7 7 7 7 7

B 2 2 2 2 0 0 0 0 0 0 0 0

1. 2. E5

w/Riff A (Elec. Gtr. 3)

N.C.

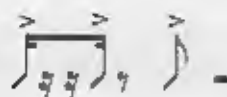
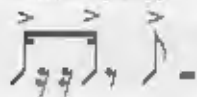
30

air.

air.

Elec. Gtr. 3

Guitar Solo:



Dm



36 Elec. Gtr. 4 (w/dist.)

mf

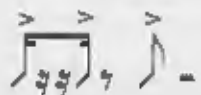
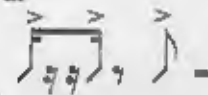
TAB 7 6 7 7 8 7 9 5 5 8 (6) 9 6 (6) 9 (8) 1 0 9 0 8

Elec. Gtr. 5 (w/dist.)

mf

TAB 9 2 9 2 9 2 9 5 5 5 8 (6) 9 7 (7) 9 (8) 9 1 6 1 6

E5



Dm



TAB 7 6 7 7 8 7 9 5 5 5 7 (7) 9 (8) 5 7 6 7 5

TAB 9 2 9 2 9 2 9 5 2 2 2 2 5 (5) 5 7 5 7 5

Bridge:



We are the ones that will o - pen your mind,

leave the weak and the haunt-ed be - hind.

E5

D.S. & al Coda

G5 A5 G5

816

end Rhy. Fig. 1

T	A	B
---	---	---

G5 A5 G5 N.C.

Ten thou - sand fists in___ the air.

G5 A5 G5

E5
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JUST STOP

*All gtrs. in Drop D, down 1/2 step:

⑥ = D \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Words and Music by
DAVID DRAIMAN,
DAN DONEGAN
and MIKE WENGREN

Moderately $\text{♩} = 102$

Intro:

D5

Riff A

Elec. Gtrs. 1 & 2 (w/dist.)

Riff A1

Elec. Gtr. 2 (on repeat)

*Recording sounds a half step lower than written.

Verse:

D5

F5

G5

1. Just stop e - nough of the ven - e - mous crit - i - cal com - ments on my - life.
 2. Just stop with all of your lit - tle de - lib - er - ate prob - lems with my - life.

Elec. Gtrs. 1 & 2

TAB

D5

F5

G5 F5

Just stop the judg - ment and all of your pseu - do in - volve - ment in my - life.
 E - nough of all the crip - pling, - ter - ri - ble pain we feel in - side.

TAB

D5

F5

G5

Step back a mo - ment and look at the mir - a - cle start - ing in the - light.
 Step back a mo - ment re - mem - ber how the mir - a - cle start - ed in the - light.

TAB

J2 D5 B>5 A5 F5

Don't stop a mo - ment and let the in - cred-i - ble hap - pen, know - ing_ that
Take back the tor - ment; I'll on - ly en - joy_ this mo - ment know - ing_ that

TAB

[illegible][illegible]

18 B \flat 5 Dm

a.I that I want is for -

TAB

T	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
A	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
B	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

20 C5 1 C A5

giv - ness one more time, to be the best in the

TAB

T	12	12	12	12	12	12	12	12	12	12	12	14	14	14	14	14	14	7	7	7	7
A	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	7	7	7	7
B	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	7	7	7	7

w/ Riffs A (Elec. Gtr 1) & A1 (Elec. Gtr 2,

23 D5

world.

26 2 3 C

Ow! I know that

Elec. Gtr. 1 *Elec. Gtrs. 1 & 2

TAB

T	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
A	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
B	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

*Composite arrangement.

To Coda

G5

hide, we'll be the best in the

F5

TAB

D5 Eb5 D5 F5 D5 A5 D5 Eb5 D5 A5 D5 F5 A5 F5 A5

world!

Rhy. Fig. 1

Elec. Gtr. 1

TAB

Elec. Gtr. 2

TAB

D5 Eb5 D5 F5 D5 A5 D5 Eb5 D5 A5 D5 F5 D5 A5 D5 F5

Elec. Gtrs. 1 & 2

end Rhy. Fig. 1

TAB

GUARDED

*All gtrs. in Drop D, down 1/2 step:

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = D

Words and Music by
DAVID DRAIMAN,
DAN DONEGAN
and MIKE WENGREN

Moderately fast $\text{♩} = 136$

Intro.

D5

Rhy. Fig. 1

Elec. Gtrs. 1 & 2 (w/dist.)

B \flat 5

E \flat 5

*Recording sounds a half step lower than written.

D5

A \flat 5

end Rhy. Fig. 1

Chorus:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) simile

D5

B \flat 5

E \flat 5

D5

A \flat 5

Guard-ed your-self from the love of an-oth-er, left you with noth-ing to night.

D5

B \flat 5

E \flat 5

D5

A \flat 5

Why does it sound like the dev-il is laugh-ing, leav-ing me haunt-ed to night? You did de

D5 F5 D5 F5 D5 B \flat 6 w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) 3 times, simile
 Rhy. Fig. 2 end Rhy. Fig. 2
 Elec. Gtrs. 1 & 2

13

cide
 Rhy. Fig. 2A
 Elec. Gtr. 3 (clean-tone)

end Rhy. Fig. 2A

mp hold throughout

TAB

To Next Strain (To Verse:) 2

D5 F5 D5 F5 B \flat 6 D5 F5 D5 F5 B \flat 6 F5 B \flat 6

17

TAB

Verse.

w/Rhy. Figs. 2 (Elec. Gtrs. 1 & 2) & 2A (Elec. Gtr. 3) 4 times, simile

22 D5 F5 D5 F5 B \flat 6 D5 F5 D5 F5 B \flat 6

1 Now I want you when you're gone and now it's like you're
 2 Ev - er haunt - ed by the trap - pings of this life.

D5 F5 D5 F5 B \flat 6 D5 F5 D5 F5 B \flat 6

26

hold - ing some - thing just in front of me. Well, then. I
 Sweet re - demp - tion just in front of me. Well, now. k

30 F5 A \flat 5 F5 G5 F5 A \flat 5 G5 F5 A \flat 5 F5 G5 F5 A \flat 5 G5

can't al low this to be - come_ an - oth - er one of those times that I'm left_

seems once a - gain that I've lost_ an - oth - er one of the ones that have broke_

Elec. Gtrs. 1 & 2

f

TAB

3 6 5 5 3 6 5 X X 3 X X 3 X X 3 X X 3 3 6 5 5 3 6 5

33 F5 D5 E \flat 5 F5

— in the cold. Dead, there's no

— through the wall. Damned. Fate won't

Rhy. Fig. 3 end Rhy. Fig. 3

*Elec. Gtrs. 1 & 2

TAB

X X 3 X X 3 X X 3 X X 3 10 10

X X 3 X X 3 X X 3 X X 3 10 10

8 8

*Composite arrangement.

w/Rhy. Fig. 3 (Elec. Gtrs. 1 & 2) 2 2/3 times, simile

36 D5 E \flat 5 F5 D5 E \flat 5 F5

com - pro - mise, just an - oth - er tie I know I

com - pro - mise. I have sold my soul and now the

40 1. D5 E \flat 5 F5 2. D5 E \flat 5

need to sev - er. dev - il's laugh -

Elec. Gtrs. 1 & 2

A.H.

TAB

10 10 10 10 5 5

43

F5 D5

- ing. You did de - cide.

Elec. Gtrs. 1 & 2

A.H. - 1

Rhy. Fig. 4

TAB

47

Bb6 D5 C5 D5

TAB

51

Bb6 F5 E5 C5

You were

end Rhy. Fig. 4

TAB

Bridge

w/Rhy. Fig. 4 (Elec. Gtrs. 1 & 2) 2 times, single

D5 Bb6 D5 C5

54

bold and strong and read-y to be - gin your life.

Outro Chorus.

D5 *3* *3* *3* *3* *3* *3* B \flat 6 B \flat 6(b5) D5 *3* *3* *3* *3* *3* *3*
 Guard - ed your - self from the love of an - oth - er, left you with noth - ing to -
 T
A
B

B \flat 6 B \flat 6(b5) D5 *3* *3* *3* *3* *3* *3* B \flat 6 B \flat 6(b5) *3* *3* *3* *3* *3* *3*
 - night. So now you know why the dev - il is laugh - ing, he
 T
A
B

D5 *3* *3* *3* *3* *3* *3* B \flat 6 B \flat 6(b5) *3* *3* *3* *3* *3* *3*
 left you with noth - ing to - night. You did de - cide.
 T
A
B

DEIFY

*All gtrs. in Drop D, down 1/2 step:

④ = D \flat ③ = G \flat

⑥ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Words and Music by
DAVID DRAIMAN,
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Moderately fast ♩ = 136

Intro.

B5

F#5

E5

D5

F#5

Rhy. Fig. 1
Elec. Gtrs. 1 & 2 (w/dist.)

f

All my de - vo - tion be -

*Recording sounds a half step lower than written.

E5

D5

C#5

F#5

trayed.

I am no long - er a -

end Rhy. Fig. 1

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) simile

B5

F#5

E5

D5 F#5 E5

D5

C#5

F#5

fraid. I was too blind-ed to see how much you've sto - len from

me

Riff A --
Elec. Gtr. 1

Elec. Gtrs. 1 & 2

TAB

Verse

N.C.

1 You wan-na know why I feel so
2 You wan-na know why it seems the

* Riff B --
Elec. Gtrs. 1 & 2

mf P.M. throughout

TAB

*All verses played this way - all 2nd half of verses are same progression played as chords.

w/Riff B (Elec. Gtrs. 1 & 2)

hor - ri fied? I let my in - no - cence die. You wan-na know.
pas-sion s d.ed? We've all been liv - ing this lie. You wan-na know.

B5 C5 F#5 D5 A5 G5 B5 C5 F#5 D5 A5 E5

why why I can't be pac - i - fied? You made me
why my will's been for - ti - fied? You've made me

Rhy. Fig. 2

f

TAB

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2)

17 B5 C5 F#5 D5 A5 G5 B5 C5 F#5 D5 A5 B5

bur - y some - thing I won't be sleep - ing to - night - }
hun - ger a gam Good luck sleep ing to - night - }

Pre-chorus:

1 on ly want - ed a bless - ing made, now I've been la - beled a ren - e - gade

Rhy. Fig. 3

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and contains a bass line with similar note values and rests. The score is divided into two measures by a double bar line.

w/Rhy. Fig. 3 (Elec Gtrs. 1 & 2)

It seems so clear now_ what I must_ do_ you're no im-mor - tal_ I won't let_ them

Chorus:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 2 times, single

23 B5 F#5 E5 D5 F#5 E5
de - i - fy you. They view you as the new

mea - si - ah, De - i - fy you, re - new.

29 E5 D5 C#5 F#5 B5 1. w/ Riff A (Elec. Gtrs. 1 & 2) 2 times
be-lief in some de-men-ed man.

Chorus:

N.C.

De - i - fy you. They view you as the new mes - si - ah

De - i - fy you. re - new be - lief in some de - ment - ed man.

Outro Chorus:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 2 times, simile

B5

F#5

E5

D5 F#5 E5

De - i - fy you. They view you as the new. All my de - vo - tion be - trayed

D5

C#5

F#5

B5

F#5

E5

D5 F#5

mes - si - ah. De - i - fy you. re - new. I am no long - er a - fraud. I was too blind - ed to

E5

D5

C#5

F#5

be - lief in some de - ment - ed man. see how much you've sto - len from

Outro:

w/Riff A (Elec. Gtrs. 1 & 2) 3 times

B5

Elec. Gtrs. 1 & 2

STRICKEN

*All gtrs. in Drop D, down one whole step:

④ = C ③ = F

⑤ = G ② = A

④ = C ① = D

Words and Music by
DAVID DRAIMAN
DAN DONEGAN
and MIKE WENGRE

Moderately ♩ = 88

Intro.

D5 F5 D5

B♭5 A5

F5

G5

F5 A5

D5

Elec. Gtrs. 1 & 2 (w/dist.)

*Recording sounds a whole step lower than written.

2 F5 D5 B♭5 A5 F5 G5 F5 D5 F5 D5 B♭5 A5 F5 G5 F5 A♭5 F5

[illegible]

§ Verse:

6 D5 F5

1.3. You walk on like a worn-an in suf-fer-ing, won't e-ven both-er now to tell me why
2. You don't know what your pow-er has done to me, I wan-na know if I heal in-side

Elçr. Gtr. I on D S.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the bass staff. The score is for a single system, with a repeat sign at the end of the first measure of the melody.

Elec. Gtrs. 1 & 2
Rhy. Flg. 1

w/Fill 1 (Elec Gtr 1) simile

D5 **F5** **A5**

You come a-lone, let-ting all of us sa-vor the mo-ment, leav-ing me bro-ken an-oth-er time
I can't go on with the hol-o-caust a bout to hap-pen, see-ing you laugh-ing an-oth-er time

end Rhy. Fl

TAB

0 0 0 0 0 0 0 0 5 5 3 3 3 3 0 3 7 7 7 7 7 7 7 7

w/Rhy. Fig. 1 (Elec Gtrs. 1 & 2) simile

D5 **F5**

10 You come on like a blood-stained hur-ri-cane, Leave me a-lone, let me be this__ time.
You'll ne-ver know why your face has haunt-ed me. My ver-y soul has to bleed this__ time.

w/Fill 2 (Elec Gtr 1) simile

D5 **F5** **A5**

12 You car-ry on like a ho-ly man, push-ing re-demp-tion I don't wan-na men-tion the rea-son I
An oth-er ho-le in the wall of my in-ner de-fens-es, leav-ing me breath-less, the rea-son I

Chorus.

D5 **F5** **Bb5** **Bb(b5)** **D5** **G5** **Bb5** **C5**

14 know__ that I am strick-en__ and can't let__ you__

Elec. Gtrs. 1 & 2

TAB

2 10 0 0 0 0 0 0 7 7 7 0 0 0 0 0 10 10 10 10 10 10 10

Elec. Gtrs. 1 & 2 on D.S.

hold throughout

TAB

2 1 0 1 1 1 0 0 1 1 2 1 1 1 1 1 1 1 1 1 1 1

16 D5 F5 Bb5 Bb(5) F5 G5

go. When the heart is cold there's no hope and we

P.M.1

D5 F5 Bb5 Bb(5) D5 G5 Bb5 C5

know that I am crippled by all that you've

26 ² D5

r.n.

28

In - to the - byss will I -

Guitar Solo:

B5 Bb5 B5 B6 Bb5 B5 B6

r.n.

Elec. Gtr. 3 (w/dist.)

Elec. Gtrs. 1 & 2

[illegible]

34

Bb5 Bb(b5) Bb6 Bb(b5) Bb5 Bb(b5)

TAB

13 12 10 12 14 13 15 15 13 15 15 20 20 17 15 17 18 17

TAB

6 8 8 8 7 7 7 10 10 10 10 7 8 7

8 8 8 8 8 8 8 8 8 8 8 8 8 8

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a guitar line. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The guitar line is written on a single staff with a treble clef and a key signature of one flat. It features a series of chords and single notes, with some measures containing multiple 'x' marks indicating specific fret positions. The second system continues the melody and guitar accompaniment, maintaining the same musical notation and key signature. The guitar line includes various chordal textures and melodic fragments that support the vocal melody.

The first staff of music is in G major (one sharp) and 4/4 time. It contains the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E5 (half), F#5 (half), and G5 (half). A slur is placed over the D5 and E5 notes.

0 0 0 0 10 7 0

Outro.

B♭5 A5

F5

A♭5 D5

B♭5 A5

F5 D5

46

go

T
A
B

B♭5 A5

F5

A♭5 D5

B♭5 A5

F5 D5

48

Yes, I am strick - en and can't let you

T
A
B

B♭5 A5

F5

A♭5 D5

B♭5 A5

F5 D5

50

go

T
A
B

B♭5 A5

F5

A♭5 D5

B♭5 A5

F5 D5

52

T
A
B

I'M ALIVE

*All gtrs. in Drop D, down one whole step:

⑥ = C ③ = F

⑤ = G ② = A

④ = C ① = D

Words and Music by
DAVID DRAIMAN,
DAN DONEGAN
and MIKE WENGREN

Moderately fast ♩ = 60 (♩ = 180)

Intro.

G5 A♭5 G5 A♭5 G5 A♭5 B♭5 G5 A♭5 G5

Rhy. Fig. 1

*Recording sounds a whole step lower than written.

A♭5 G5 B♭5 C5 B♭5 C5 B♭5 C5 G5 A♭5 G5 A♭5 G5 A♭5 B♭5

E♭5 G♭5 F5 E♭5 G♭5 F5 A♭5

end Rhy. Fig. 1

18

A5 B5 A5 B5 G5 F5 G5 A5 B5 A5 E5

low this to hap - pen Where do I be - gin? The choic - es are end - less, de
I have been blessed with. My soul is a - drift in o - ceans of mad - ness re

TAB

21

G5 F5 G5 A5 B5 A5 B5

ny - ing the sin my art, my re - demp - tion. I
par ing the rift that you have cre - at - ed. I

TAB

23

E5 G5 F5 E5 G5 F5 A5

car - ry the torch of my fa - ther's be - fore me } The
am not a lone, broth - ers, give me your arms now }

TAB

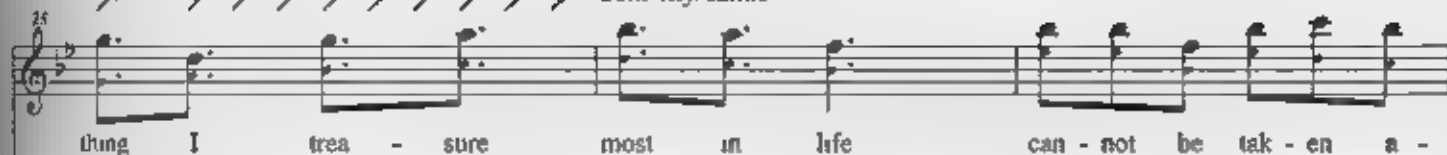
Chorus:



Elec. Gtrs. 1 & 2



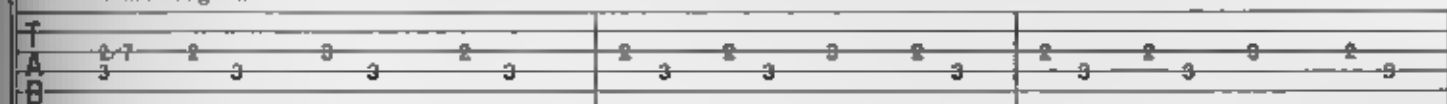
Cont. rhy. simile



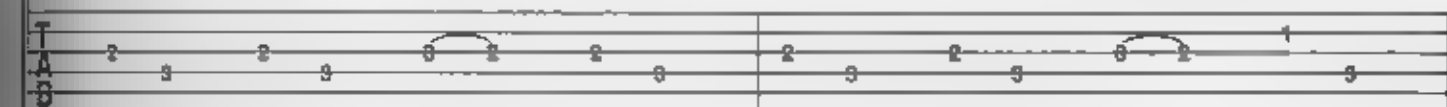
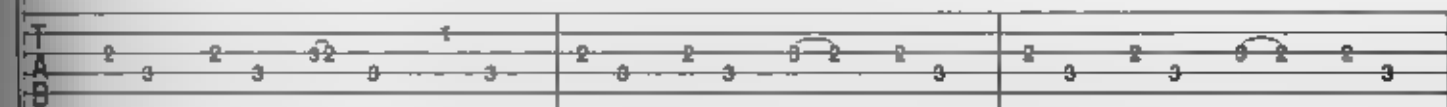
*Elec. Gtr. 3 (clean-tone)



*Elec. Gtr. 4 (clean-tone) dbld.
hold throughout



*Play on D S.



42

G5 Bb5 Eb5 F5

change my - self I'd rath - er die. Though they will not un - der stand I wou'ld

make the great - est sac - ri - fice, you can't pre - dict where the

C5
 3fr.
 13-
 53-

To Coda ♪ 1
 G5 D5 E5

40
 out - come lies. You'll nev - er take me a - live. I'm a

Elec. Gtrs. 1 & 2

TAB

10 10 10 10 10 10 10 10 10 10 10 10 10 10 5 0 0 0 1 0 1 0

live. I'm a - live. I'm a - live.

2.
D5 Bb5 D5 Bb5 Bb(b5) D5 Bb5 D5 Bb5 C5

ive

Elec. Gtrs. 1 & 2 Rhy. Fig. 2

echo repeats

D5 Bb5 D5 Bb5 Bb(b5) F5 C5 end Rhy. Fig. 2

PM

Bridge

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) 2 times, smile

D5 Bb5 D5 Bb5 Bb(b5) D5 Bb5 D5 Bb5 C5 D5 Bb5 D5 Bb5 Bb(b5)

I'm no slave. Are you feel - ing brave or have you gone out of your
There's no mean - ing, my soul is bleed - ing, I've had s - nough of your

F5 C5 D5 Bb5 D5 Bb5 Bb(b5) D5 Bb5 D5 Bb5 C5

mind? kind. No more games, it won't feel the same if I
One sug - ges - tion, use your dis - cre - tion be -

1. D5 Bb5 D5 Bb5 Bb(b5) F5 C5 2. F5 C5

hold my an - ger in - side blind.
fore you la - bel me

Outro.

G5 D5 E♭5 G5 D5 E♭5 D5 F5 G5 D5 E♭5

live! I'm a - live, I'm a - live, I'm a -

G5 D5 E♭5 D5 F5 G5 D5 E♭5 G5 D5 E♭5 D5 F5

ve I'm a - live, I'm a - live, I'm a -

G5 D5 E♭5 G5 D5 E♭5 D5 F5 G5

ve, I'm a live.

D5

E♭5

A bit too much, just like their old sound. Al-read-y heard it for the hun-dredth time.
I stran-gle hold through-out the world now. The new ob-ses-sion will fade in time.

One hun-dred more, an-oth-er same sound, run-ning them off of the ma-chine that you know.
A thin re-mind-er of the past now, all con-vo-lut-ed. Are we read-y to go?

It sounds sub-lime, they're break-ing new ground. They should have an-oth-er hit this time.
Their whines and moans will nev-er last now. I think you've giv-en us our fill this time. Come

Pre-chorus.

D5 A♭5 D5 F5 D5 A♭5 D5 A♭5 D5 G5 F5 A♭5 E♭5

on. You should just leave it a-lone, it does-n't have an-y soul.

Elec. Gtrs. 1 & 2

70

D5 A♭5 D5 F5 D5 A♭5 D5 A♭5 F5 G5 F5 A♭5 E5

Just find a thing of your own— and stop pre - tend - ing to know

TAB

Chorus.

D5
 Elec. Gtrs. 1 & 2
 17
 Cont. rhy. simle
 As the count-less num-bers hun - ger, for world - wide, re - nown all the pimp-ing sons
 Riff A
 Elec. Gtr. 3 (w/dist)
 mf trem. pick-
 T 7 7 9 9 10 9 12 12 10 12 9 9 10
 A 7 5 5 5 5 7 7 7 7 8 8 8 8
 B 7 5 5 5 5 7 7 7 7 8 8 8 8

plun - der... will roll up... their sleeves. All search-ing for the an - swers... they don't e... ver

1

F#sus2

F5 G5

F5 G5

F5

G5

care to know

Give it to me, give it to me. You like it?

Elec. Gtr. 3

end Riff A

(rem. pick)-

Elec. Gtrs. 1 & 2

hold open string

2

NC

F5 G5

F5 G5

F5

G5

Give it to me, give it to me. You like it?

Elec. Gtr. 1

Elec. Gtrs. 1 & 2

Interlude.

D5

Cont. in slashes

Elec. Ctrs. 1 & 2

Riff B
Elec. Gtr. 3

hold throughout

Bridge*

w/Riff B (Elec. Gtr 3) 2 times, smile

Dm

B₄

C

As _____ it's blown a _____ part _____ hun - dreds thrown a _____

Elec. Gtr. 4 (clean-tone,

774

P.M. throughout

Con. simile

Dm

B6

C

Dm

makes me ques - tion, just what I be - lieve. Broth - ers torn a -

B₂

C

Dm

8p

C

— mind-less drones, en-slaved, makes me search for an answer. I don't want.

Pre-chorus

C5 D5

EIS

CS DS

E&S

B5 C5

D3

ES

C5 D5

know

It's like a plague from

Rhy. Flg. 3

Elec. Ctrs. 1 & 2

C5 D5 Eb5 C5 D5 Eb5 Bb5 C5 Bb5 Eb5 A5

low, kill - ing all that I

end Rhy. Fig. 3

w/Rhy. Fig. 3 (Elec. Gtrs 1 & 2) simile

C5 D5 Eb5 C5 D5 Eb5 Bb5 C5 D5 Eb5 C5 D5 Eb5

know One hun dred voic es the

C5 D5 Eb5 C5 D5 Eb5 Bb5 C5 Bb5 Eb5 A5

same drench their sor - row with

Chorus:

w/RIFF A (Elec. Gtr 3) simile

D5 A5 Bb5

fame. As the count-less num-bers hun-ger for world-wide re-nown all the pimp-ing sons of

Cont. rhy. simile

C5 D5 A5

plun - der will roll up their sleeves. All search-ing for the an - swers they don't e - ven

57 *Fsus2* *care to know* *1* *F5 G5* *F5 G5* *Give it to me, give it to me!*

Elec. Gtrs. 1 & 2

hold open string *PM*

TAB

59 *2.* *F5 G5* *F5 G5* *F5* *G5* *Outro:* *N.C*

Give it to me, give it to me. You like it?

Elec. Gtrs. 1 & 2 *Ah, ah*

TAB

61 *ah, ah, tell me you like it* *Ah, ah*

TAB

63 *1.* *ah, ah, tell me you like it* *E5* *2.* *ah, ah, tell me you like it*

TAB

OVERBURDENED

*All gtrs. in Drop D, down one whole step:

⑥ = C ③ = F

⑤ = G ② = A

④ = C ① = D

Words and Music by
DAVID DRAIMAN,
DAN DONEGAN
and MIKE WENGREN

Moderately fast $J = 124$

Intro:

B \flat

Elec. Gtr 1 (w/dist.)

Dm

mp

*Recording sounds a whole step lower than written.

B \flat

Dm

B \flat

Dm

freely

Dm

a tempo

D5

Riff A

Elec. Gtr. 1 (clean-tone)

17

mf

TAB

0 12 0 0 0 10 0 10 0 10 0 12 0 0 0 10 0 10 7 0 7

Elec. Gtrs. 2 & 3 (w/dist.)

f

TAB

0 0

21

C5

A/C#*

end Riff A

f

TAB

0 12 0 0 0 10 0 10 0 10 0 10 7 10 7 10 7 10 7 11 11 11 11

Elec. Gtrs. 2 & 3 (w/dist.)

f

TAB

0 0

Verse

D5

1 Hell is still o - ver-bur-den-ed. I must stand and wait in line.
 2 It's the clos - ing of the cur tain. In the play that was my life.

Rhy. Fig. 1

Elec. Gtrs. 2 & 3

Electric guitar parts for Rhythm Figures 1 and 2, and Bass part for Rhythm Figure 1.

Riff B

Elec. Gtr. 1 on repeat

Riff B for Electric Guitar 1, with effects, and corresponding Bass part.

C5

A/C#

Chorus melody and lyrics:

I may nev - er know for cer-tain when will be my time.
 Count-less chap-ters left for o-pen. Trag e - dies in - side.

end Rhy. Fig. 1

Electric guitar parts for Rhythm Figure 1 and Bass part, concluding the first section.

end Riff B

Riff B for Electric Guitar 1 and corresponding Bass part, concluding the second section.

A5

Chorus.

E5

45

w/Riff A (Elec. Gtr 1) simile

57 D5

lgn?

T
A
B

63 C5 A5 Bsus2 A(9) Eb5

How have I been so de - ter - mined ma

hold-----

T
A
B

w/Rhy. Fig. 2 (Elec. Gtrs. 2 & 3) simile

67 D5 F5 G5 D5 F5

lgn? Hell is still o - ver-bur - dened... I must stand and wait in line

71 D5 F5 G5 Bsus2 C5 A5

Hell is still o - ver-bur - dened. How have I been so de - ter - mined ma

75 D5

lign⁷ Fate is so.

Elec. Gtrs. 2 & 3

mf

Bridge

Gm A(9) Bb5 BbD Eb(5) C5 Bb5 A5

un - kind... Now I should have known... Blind... lead-ing...

Gm A(9) Bb5 F5 Eb5 F5 Bb5 A5

the blind... reap-ing what I've sown... If it all...

37 Gm A(9) Bb5 Bb/D Eb(5) C5 Bb5 A5

— a — mounds, to noth — ing, — why then am — I stand — ing in — this

TAB

8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8	7 7 7 7 7 7 7 7	10 10 10 8 8 8 7 7
7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7	8 8 8 8 8 8 8 8	10 10 10 8 8 8 7 7

[illegible]

Guitar Solo:

D5 F5 G5 D5 F5 E5
 Elec. Gtr. 4
 95
f w/wah effect
 TAB 15 (13) 10 13 15 (15) 14 10 12 10 13 (13) 10 12 (12) 10 12 (12) 10 12

Rhy. Fig. 3
Elec. Gtrs. 2 & 3

1 2 3 4 5 6 7 8 9 10 11 12

The musical score for "end Rhy. Fig. 3" consists of two systems. The first system has a guitar staff (treble clef) and a bass staff (bass clef). The guitar staff contains a melodic line with various fret numbers (9, 10, 11, 12) and a final note marked with an accent (>). The bass staff contains a corresponding line with fret numbers. The second system also has a guitar staff and a bass staff. The guitar staff shows a series of chords and a final melodic phrase. The bass staff shows a series of chords. The text "end Rhy. Fig. 3" is written above the second guitar staff.

A5
 Elec. Gtr. 4 ----
 E5
 D5
 Elec. Gtr. 5
 P5
 G5
 Elec. Gtr. 5 (w/dist.)
 Elec. Gtr. 4
 w/Rhy. Fig. 3 (Elec. Gtrs. 2 & 3) simile

The image shows a musical score for the song "The Wind" by The Beatles. It consists of two systems of staves. The first system includes a guitar staff with a treble clef and a key signature of one flat (B-flat), and a corresponding bass staff with a bass clef and a key signature of one flat. The guitar staff has a tempo marking of 105. The bass staff has a tempo marking of 105. The second system includes a guitar staff with a treble clef and a key signature of one flat, and a corresponding bass staff with a bass clef and a key signature of one flat. The guitar staff has a tempo marking of 105. The bass staff has a tempo marking of 105. The score is written in a style typical of the 1960s, with a focus on the melodic lines of the guitar and bass. The guitar staff features a series of eighth and sixteenth notes, while the bass staff features a series of eighth and sixteenth notes. The score is divided into measures by vertical bar lines. The first system contains three measures, and the second system contains three measures. The guitar staff has a key signature of one flat, and the bass staff has a key signature of one flat. The tempo marking is 105. The score is written in a style typical of the 1960s, with a focus on the melodic lines of the guitar and bass. The guitar staff features a series of eighth and sixteenth notes, while the bass staff features a series of eighth and sixteenth notes. The score is divided into measures by vertical bar lines. The first system contains three measures, and the second system contains three measures. The guitar staff has a key signature of one flat, and the bass staff has a key signature of one flat. The tempo marking is 105.

108

F5 G5 Bb5 C5 A5

Elec. Gtrs. 2 & 3

TAB

112

TAB

Chorus:

Chorus:

D5 F5 G5 D5 F5 E5

(100%) Hell is still o - ver-bur-dened. I must stand and wait in line.

Elec. Gtrs. 2 & 3

1.

D5 F5 G5 Bsus2

Hell is still o - ver-bur-dened. How have I been so

hold - - - - -

2.

A(9) Eb5 Bsus2 C5 A5

de - ter - mined ma - How have I been so de - ter - mined ma -

Outro:

Dm

121

lign?

Elec. Gtr. I (clean-tone)

सं

Elec. Gtrs. 2 & 3

Slow fade

129

DECADENCE

*All gtrs. in Drop D, down 1/2 step

⑥ = D♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Moderately ♩ = 92

Intro:

N.C.

Elec. Gtr. 1 (w/dist.) dbld. by Elec. Gtrs. 2 & 3 (w/dist.) on repeat

*Recording sounds a half step lower than written.

Rhy. Fig. 1

Ow, ow, ow!

G5

1 Say,
end Rhy. Fig. 1

Verse:

N.C.

(1,2.) yes, they know that you've hurt your-self an-oth-er time Don't they know that you're full of pain. al-read-y?

Rhy. Fig. 2

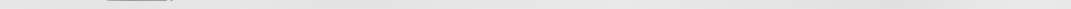
Yes, they know that you've hurt your-self an-oth - er time Dec a-dence is-n't eas y as it

end Rhy. Pg


TAB

0 0 2 0 2 0 2 5 5 2 0 0 0 2 0 2 0 0 0 2 0 2 5 2 0 2 9 2 0 2

13 w/Rhy. Fig. 2 (Elec. Gtrs. 2 & 3) simile



Yes, they know that you've hurt your-self an-oth-er time. Don't they know that you're full of pain... al-ready

15 
Yes, they know that you've hurt your-self an - oth - er time. Dec - a-dence is-n't eas - y Then you

Chorus:

Em Cmaj7 F#sus(b9) B5

slow - ly re - call all your mind. Why your

[illegible][illegible]

Conj. simile

To Coda e

Em D5 C5 To Coda

get that you're one of the lonely Slow-ly re-call all your

1.
w/Rhy. Fig. 1 (Elec. Gtrs. 2 & 3)
N.C.

26

m.nd. _____

2. Say

2.
E5 F5 E5 F5 E5 F5 E5 A5 Bb5 A5 F5

30

m.nd. _____

Rhy. Fig. 3

TAB

14	2	3	2	X	2	3	2	14	2	3	2	7	8	7	X	10
14	2	3	2	X	2	3	2	14	2	3	2	7	8	7	X	10
14	2	3	2	X	2	3	2	14	2	3	2	7	8	7	X	10

32 E5 F5 E5 F5 E5 F5 E5 A5 Bb5 A5 C5

32

If I

end Rhy

TAB

14	2	3	2	X	2	3	2	14	2	3	2	7	8	7	X	10
14	2	3	2	X	2	3	2	14	2	3	2	7	8	7	X	10
14	2	3	2	X	2	3	2	14	2	3	2	7	8	7	X	10

Bridge
w/Rhy. Fig. 3 (Elec. Gtrs. 2 & 3) 2 times, simile

34 E5 F5 E5 F5 E5 F5 E5 A5 Bb5 A5 F5 E5 F5 E5 F5 E5

scare you... now, don't run... from me. I've been... hid - ing... my

F5 E5 A5 B5 A5 C5 E5 F5 E5 F5 E5 F5 E5 A5 B5 A5 F5

37
 pain, you see. Said if I scare you now, don't run from me.

D.S. al Coda

E5 F5 E5 F5 E5 F5 E5 A5 B5 A5 C5

40
 I've been hid - ing my pain, you see.

Coda

C5 C

mind, you slow - ly re - call all your

Elec. Gtrs. 2 & 3

T
A
B

Interlude

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2, 2 times)

C G5

mind. Say,

Outro

C

yes, they know that you've hurt your-self an - oth - er time Don't they know that you're full of pain al-read-y?

G5

Yes, they know that you've hurt your-self an - oth - er time. Dec - a-dence is - n't eas - y is it?

FORGIVEN

*All gtrs. in Drop D, down one whole step:

⑤ = C ③ = F

⑤ = G ② = A

④ = C ① = D

Words and Music by
DAVID DRAIMAN,
DAN DONEGAN
and MIKE WENGREN

Moderately ♩ = 94

Intro:

B5

B(♭5)

G/B

For - giv-en to me, you're for-giv-en to me. You're just an-oth-er dead man liv-ing to me

Elec. Gtr. 1 (w/dist.)

mf

*Recording sounds a whole step lower than written.

B5

B(♭5)

G/B

D5

For - giv-en to me, you're for-giv-en to me. How can you let a dead man live?

B5

B(♭5)

G/B

Rhy. Fig. 1

Elec. Gtrs. 1 & 2 (w/dist.)

f

B5

B(♭5)

G/B

end Rhy. Fig. 1

Verse

B5

B(♯5)

G/B

1 2. For - giv-en to me, you're for - giv-en to me — You're just - an-oth-er dead man liv-ing to me.

Riff A

Elec. Gtr. 3 (w/dist)

mf w/chorus/vibrato effect
hold throughout

Elec. Gtr 1

partial P.M. - - - - -

B5

B(♯5)

G/B

For giv-en to me, you're for giv-en to me — How can you let a dead man live? —

end Riff A

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) simile

w/Riff A (Elec. Gtr. 3) simile

B5

B(♯5)

G/B

— For - giv-en to me, you're for giv-en to me — You're just - an-oth-er night-mare walk-ing to me.

B5

B(♯5)

G/B

You were driv-en to me. Now you're giv-en to me — {How can I let a night-mare live?
No long er will the night-mare live.

♫ Chorus:

Gsus2

ES B5

G5u52

Gmaj7 G5 B5

17

To be pu - n - i - shed in fire, _____

Elec. Gtrs. 1 & 2

Elec. Gtr. 5 on D.S. only

TAB

12

Elec. Gtrs. 1 & 2

Elec. Gtr. \$ on D.S. only

30

thet - ic for the pain. As the fi - nal words e - rupt from your mouth

Gsus2 E5 B5

TAB

0 2 2 0 2 2 0 2 2 3 2 2 0 2 5 7 7 7 4 4 4 2 2 0 2 2 2 0 2 5 7 5 7 5 7 4 0

A5

To Coda ©

FMS

CS

[illegible]

1. B5 B(b5) G/B B5 B(b5) G/B 2. B5

w/Rhy. Fig. 1 (Elec. Gtrs 1 & 2, simile)

Elec. Gtrs. 1 & 2



Bridge

B5

Bm

Esus2

Walk - ing the line that the world has drawn, fight - ing for bal - ance a -

*Elec. Gtr. 4 (semi-clean tone)



mf hold throughout

*Composite arrangement.

Cmaj7(#11)

B5

Bm

lone In the dark. Will you car - ry the bur - den the world has grown?



Gmaj7

Esus2

E(#5)

w/Rhy. Fig. 2 (Elec. Gtr 4) simile
B5

Will you de - stroy ev - 'ry - thing in your sight?



B5

B(5)

G/B

D.S. $\frac{3}{4}$ at Coda

1 2

10-12-13-14-14 14-13-12 15-12 12 10 12 10 10-14-10-12-10 10-14-10-12-10 10-14-10-12-10 10-14-10-12-10 10-14-10-12-10

T
A
B

Coda

F5

A5

F#5

57

who will, re-mem - ber_ you now? Who will, re-mem - ber_ your

Elec. Gtrs. 1 & 2

T
A
B

Outro

B5

F5 D5 F5 G5 D5 G5 D5G5 C5 B5

name? Re-mem - ber_ your name?

T
A
B

1 F5 D5 F5 G5 D5 G5 D5G5 C5

2 F5 D5 F5 G5 D5 G5 D5 G5 C5 B5

Long slow fade

Re - mem - ber_ your

T
A
B

LAND OF CONFUSION

*All gtrs. in Drop D, down 1/2 step:

⑥ = D[♭] ③ = G[♭]

⑤ = A[♭] ② = B[♭]

④ = D[♭] ① = E[♭]

Words and Music by
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Moderately ♩ = 116

Intro:

A

Elec. Gtrs. 1 & 2 (w/dist.)

Rhy. Fig. 1

Am

end Rhy. Fig. 1

Tablature for Intro (Measures 1-4):

Measure	T	A	B
1	9 9 9 9 9 9 9 9	11 11 11 11 11 11 11 11	9 7 8 12 8 8 7 8
2	9 9 9 9 9 9 9 9	11 11 11 11 11 11 11 11	9 7 8 12 8 8 7 8
3	9 9 9 9 9 9 9 9	10 10 10 10 10 10 10 10	9 7 8 12 8 8 7 8
4	9 9 9 9 9 9 9 9	10 10 10 10 10 10 10 10	9 7 8 12 8 8 7 8

2.

Verse.

E

Tablature for Verse (Measures 5-8):

Measure	T	A	B
5	9 9 9 9 9 9 9 9	11 11 11 11 11 11 11 11	9 7 8 12 8 8 7 8
6	9 9 9 9 9 9 9 9	11 11 11 11 11 11 11 11	9 7 8 12 8 8 7 8
7	9 9 9 9 9 9 9 9	10 10 10 10 10 10 10 10	9 7 8 12 8 8 7 8
8	9 9 9 9 9 9 9 9	10 10 10 10 10 10 10 10	9 7 8 12 8 8 7 8

1 I must-'ve dreamed a thou - sand dreams,
2 Now, did you read the news to - day?
3,4 See additional lyrics

Elec. Gtr. 3 (w/dist.)

mf

Tablature for Verse (Measures 9-12):

Measure	T	A	B
9	9 9 9 9 9 9 9 9	11 11 11 11 11 11 11 11	9 7 8 12 8 8 7 8
10	9 9 9 9 9 9 9 9	11 11 11 11 11 11 11 11	9 7 8 12 8 8 7 8
11	9 9 9 9 9 9 9 9	10 10 10 10 10 10 10 10	9 7 8 12 8 8 7 8
12	9 9 9 9 9 9 9 9	10 10 10 10 10 10 10 10	9 7 8 12 8 8 7 8

Elec. Gtrs. 1 & 2

partial P.M. throughout

Tablature for Verse (Measures 13-16):

Measure	T	A	B
13	9 9 9 9 9 9 9 9	11 11 11 11 11 11 11 11	9 7 8 12 8 8 7 8
14	9 9 9 9 9 9 9 9	11 11 11 11 11 11 11 11	9 7 8 12 8 8 7 8
15	9 9 9 9 9 9 9 9	10 10 10 10 10 10 10 10	9 7 8 12 8 8 7 8
16	9 9 9 9 9 9 9 9	10 10 10 10 10 10 10 10	9 7 8 12 8 8 7 8

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A C

been haunted by a mil - li - on screams. But I can hear the
 They say the dan - ger's gone a way. But I can see the

T 12 14 14
 A 12 14 14
 B 10 12 12

T
 A
 B

1.

E

march - ing feet They're mov - ing in - to the street.
 fire's still a light there burn - ing

T 7 7 7 7
 A 7 7 7 7
 B 5 5 5 5

T
 A
 B

2 3 4.

Pre-chorus:

D5

E5

G5

A5

14

m - to the night, 1.3. There's too man-y men, too man-y peo-ple mak-ing
 rol by the hour 2 This is the time. this is the place So we

Elec. Gtrs. 1 & 2

TAB

17

D5 E5 G5 D5 E5

too man-y prob - lems. And there's not much love to go 'round.
 look for the fu - ture. But there's not much love to go 'round

TAB

To Code

20

G5 A5 D5 E5 G5 D5

Can't you see_ this is a land of con - fu - sion?
 Tell me why_ this is a land of con - fu - sion.

TAB

Chorus:

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) 3 times, simile

E5 C/E G/B Bm E5 C/E G/B Bm

This is the world we live in and these are the hands we're giv - en.
 Rhy. Fig. 2 Bkdg. Vocals. Whoa, oh...
 Elec. Gtrs. 1 & 2 end Rhy. Fig. 2

T
A 9 10 10 10 5 5 4
B 7 7 7 7 2 2 2 2

E5 C/E G/B Bm E5 C/E G/B Bm

Use them and let's start try - ing Whoa. to make it a place worth liv - ing

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2)

A Am 1. 2.

in.

Interlude

C#m

Rhy. Fig. 3

Elec. Gtr. 1

A

T
A 4 1 2 4 1 2 1 1 2 4 1 2 1 4 1 2 4
B 4 2 4 1 2 1 2 4 1 2 4 1 2 4 1 2 4

F#m E5 D#5 C#5 F#5

I re-mem - ber long a -
 end Rhy. Fig. 3

T
A 4 2 4 1 2 1 1 2 4 1 2 1 2 2 2 2 1 1 1 1 6 6 6 6 4 4 4 4
B 4 2 4 1 2 1 2 4 1 2 4 1 2 4 4 4 4 4 4 4 4 4 4 4

Bridge:

w/Rhy. Fig. 3 (Elec. Gtr. 1) simile dbld. by Elec. Gtr. 2 8va

C#m

A

go when the sun was shin - ing, yes, and the



Elec. Gtrs. 1 & 2

Elec. Gtr. 3

D S. 3/4 at Coda

harm.

⊙ Coda

Chorus:

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) 4 times, simile

E5 C/E G/B Bm E5 C/E G/B Bm

Now, this is the world we live in and these are the hands we're giv - en.
for. This is the world we live in and these are the names we're giv - en.
Bkdg. Vocals: Whoa, oh.

E5 C/E G/B Bm E5 C/E 1. G/B Bm

Use them and let's start try - ing to make it a place worth fight - ing
Stand up and let's start show - ing just where our
Whoa.

2.

Outro:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2)

G/B Bm A Am

lives are go - ing to.

Verse 3:

Oh, superman, where are you now?
When everything's gone wrong somehow.
The men of steel, the men of power
Are losing control by the hour
(To Pre-chorus:)

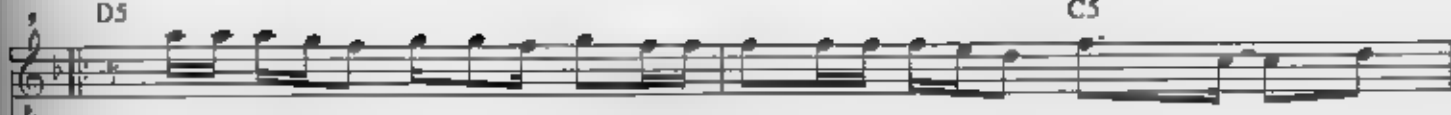
Verse 4:

I won't be coming home tonight.
My generation will put it right.
We're not just making promises
That we know we'll never keep.
(To Pre-chorus:)

Verse

D5

C5



1 My con-vic-tion is stron-ger to day as I fight to un-cov er your sa - cred lie
2 Lib - er - a - tion, a mor - al cha - rade for the cause is a part of your sa - cred lie.

Rhy. Fig. 1



D5

E♭5



And the fear is - n't go - ing a - way as the sol - diers_ still_ die.
Dam - na - tion a mo - ment a - way in_ all the_ world's eyes.

end Rhy. Fig. 1



w/Rhy. Fig. 1 (Elec. Gtrs 1 & 2) simile

D5

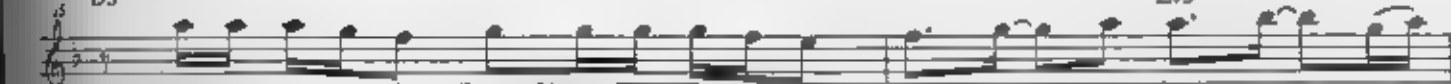
C5



Let your fol - low ers know that their lives have been sold for the good of your sa - cred lie.
It's the doom of us all, we give in to con trol for the sake of your sa - cred lie.

D5

E♭5



For the truth to be told and the plan to un - fold, we_ must start ask - ing_
Com pli ca tions a bound, you'll get used to the sound of a larms in_ your_

84 Chorus:

17 D5 A5 Bb(b5) Bb5 D5 A5

why. }
life. }

Don't you know the war is far from o - ver_ now?_

Rhy. Fig. 2
*Elec. Gtrs. 1 & 2

TAB

7	7	7	7	7	9	9	9	9	10	10	10	10	9	7	7	7	7	7	9	9
7	7	7	7	7	7	7	7	8	8	8	8	8	7	7	7	7	7	7	7	7
5	5	5	5	5	7	7	7	8	8	8	8	8	7	5	5	5	5	5	7	7
0	0	0	0	0	7	7	7	0	0	0	0	0	0	0	0	0	0	0	7	7

*Composite arrangement

20 Bb(b5) Bb5 F5 G5 D5 A5

What a stum - bling block we've fall - en o - ver_ now _ _ _

TAB

9	9	10	10	10	10	12	7	7	7	7	7	9	9	9
8	8	8	8	8	10	12	7	7	7	7	7	7	7	7
8	8	8	8	8	8	10	5	5	5	5	5	7	7	7
8	8	8	8	8	8	10	0	0	0	0	0	7	7	7

23 Bb(b5) Bb5 C5 C Bb5 A5 G5

as our broth - ers die de - fend - ing no_ _ _ one_ _ _ The war is far from o - ver_ now_ _ _

end Rhy. Fig. 2

TAB

9	9	10	10	10	10	9	10	10	10	10	10	10	14	14	8	8	8	8	8	7	x	x	5
8	8	8	8	8	8	7	10	10	10	10	10	10	10	10	8	8	8	8	8	7	x	x	5
8	8	8	8	8	8	7	10	10	10	10	10	10	10	10	8	8	8	8	8	7	x	x	5

w/ RIT A (Elec. Gtrs. 1 & 2)

N.C.

24

1

2

Bridge

Give us a mo-ment of peace in our life - time, a mo-ment of peace in our life time
Elec. Gtrs. 1 & 2

1

Give us a mo-ment of peace in our life - time, a mo-ment of peace in our life - time

2

Chorus.

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) simile

D5

A5

a mo-ment of peace right now

Elec. Gtr 1 on repeat

P.M. open string throughout

Elec. Gtr. 2 on repeat

P.M. open string throughout

37 B♭5(11) B♭5 D5 A5

Don't you know the war is far from o - ver now, —

TAB

B♭5(11) B♭5 F5 G5 D5 A5

What a stum - bling block we've fall - en o - ver now, —

TAB

as our bro-th-ers die de-fend-ing no one... The war is far from o-ver now...

Elec. Gtrs. 1 & 2 *on repeat*

[illegible]

2

B5 A5 G5

Outro.
NC

war is far from o - ver_ now

Elec. Gtrs. 1 & 2

Measures 10-14 of the Electric Guitars 1 & 2 part. The notation is on a single staff with a treble clef. It begins with a double bar line. The first measure (10) contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure (11) contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure (12) contains a quarter note F5, a quarter note G5, and a quarter note A5. The fourth measure (13) contains a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure (14) contains a quarter note E6, a quarter note F6, and a quarter note G6. The notation is in a 4/4 time signature.

[illegible]

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The system ends with a double bar line.

[illegible]

PAIN REDEFINED

*All gtrs. in Drop D, down 1/2 step:

⑥ = D^b ③ = C^b

⑤ = A^b ② = B^b

④ = D^b ① = E^b

Words and Music by
DAVID DRAIMAN
DAN DONEGAN
and MIKE WENCEN

Moderately ♩ = 112

Intro:

F#7

Elec. Gtr. 1 (w/dist.)

*Recording sounds a half step lower than written.

F#7

G5

A5 F#7

Rhy. Fig. 1

Elec. Gtrs. 1 & 2

1

G5

2

G5

N.C.

end Rhy. Fig. 1

Cont. in solo

Verse.

F#5

Elec. Gtrs. 1 & 2

Cont. rhy. simile



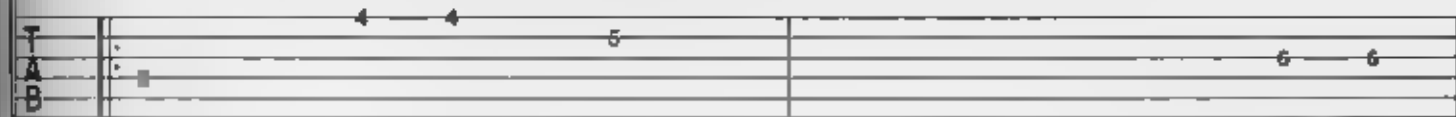
1 Fad - ing, fall - ing, lost in for-ev-er, will I find a way to keep it to-geth-er? Am I
 2 Shak - ing, burn - ing up with the fe-ver in the realm of pain. I am the de-ceiv-er now, I

Riff A

Elec. Gtr. 3 (w/dist.)



mf hold throughout



D5

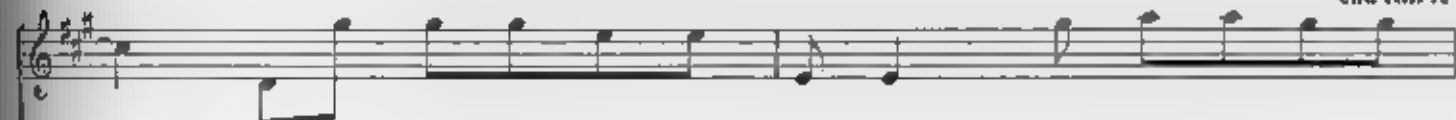
E5

G5



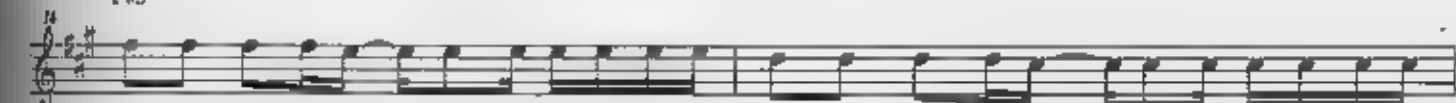
strong e - nough to last through the weath-er in the hur - ri - cane of my life?
 lie to my - self so I can be-lieve her as she dis-as - sem - bles my life

end Riff A



w/Riff A (Elec. Gtr 3) simile

F#5



Can it be a con - scious de-ci-sion that I look for ways to al - ter my vi-sion? Am I
 I can not dis-pel the il-lu-sion, all my hopes and dreams are drowned by con-fu-sion Can I

D5

E5

G5



speaking tow'ards an - oth - er col li-sion in the al - ley - ways of my life?
 find a way to make a sol - u - tion that will re-con - fig - ure my life?

Pre-chorus.
F#5 G5 F#5

G5 F#5 A5 A#5 F#5

G5 F#5

21

Mem-o-nes don't lie, you know bet-ter than, mem-o-nes don't lie, you know bet-ter than

Rhy. Fig. 2
Elec. Gtrs. 1 & 2

TAB

23

B5 C5 F#5 G5 F#5 E5 A5

Mem-o-ries don't lie, you know bet-ter than those who have fall - en in.

end Rhy. Fig. 2

TAB

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) simile
F#5 G5 F#5

G5 F#5 A5 A#5 F#5

G5 F#5

25

Mem-o-ries don't lie, you know bet-ter than, mem-o-ries don't lie, you know bet-ter than,

TAB

B5 C5 F#5

G5 F#5 E5

A5

26

mem-o-ries don't lie, you know bet-ter than those who have fall - en in.

TAB

Chorus:

91

F#5 E5 A5 D5 C#5 F5 F#5 E5 A5 D5

Please be lieve me, that { 1 my eyes
2 my ears
3. the world } de ceive

Elec. Gtrs. 1 & 2

C#5 E5 F#5 E5 A5 D5 C#5 F5

me? Don't stand me up, just leave me. I have

B5 C#5 E5

fallen again This is the end, pain re - de

To Coda

1 w/Rhy. Fig. 1 (Elec Gtrs 1 & 2)
F#7

G5 A5 F#7

G5

2.
F#5

Elec. Gtrs. 1 & 2

fined

fined.

Interlude

F#m(4)

F(5)

F#m(4)

Bm7(5)

*Elec. Gtr. 4 (w/partial dist.)

mf hold throughout

TAB

*Composite arrangement

F#m(4)

F(5)

A5

B5

And I know

TAB

Bridge:

F#m(4)

F(5)

F#m(4)

F(5)

D

that still - ness shat - ters. We have , all , been fright - ened , by , the soul

TAB

F#m(4)

F(5)

A5

B5

A5

of foot - steps on the pave - ment of our lives.

TAB

F#5 E5 G5 E5 F#5 E5 G5 E5 F#5 E5 G5 F#5 E5 G5 E5 F#5 E5

stand and fight, I'm not a - fraid

G5 E5 F#5 E5 G5 F#5 E5 G5 E5 F#5 E5 G5 E5 F#5 E5 G5

to die! El - o - cha,

B#5 E5 G5 E5 F#5 E5 G5 E5 F#5 D S. al Coda

bur - y me to night!

harm-

Θ Coda

Outro.

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2)/vocal tacet on repeat

F#7

G5

A5 F#7

G5

fined.

AVARICE

*All gtrs. in Drop D, down 1/2 step:

⑥ = D \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Words and Music by
DAVID DRAIMAN
DAN DONEGAN
and MIKE WENGRE

Moderately fast $J = 132$

Intro:

D \flat 5 B \flat 5

Elec. Gtrs. 1 & 2 (w/dist.)

D \flat 5 B \flat 5

*Recording sounds a half step lower than written

Verse.

D♭5 B♭5

1 Pol - i - tics and e - vil,
2 V - o - lent up - heav - al,

P.M.

D♭5 B♭5

all one and the same
c - i - es drenched in flame

(P.M.)

D♭5 B♭5

Sa - tan hides be - hind a dif - frent name
Wick ed ness we know we can con - tain.

13 **D♭5 B♭5**

Chorus.
G♭5 F5 D5 E♭5 D5 E♭5 D5

1. 2. Take these chains a way,
 3. Free my hands from bond age

Rhy. Fig. 2

G♭5 F5 D5 F5 E♭5

free my hands from bond age
 Take these chains a way

end Rhy. Fig. 2

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) simile **To Coda**

G♭5 F5 D5 E♭5 D5 E♭5 D5 G♭5 F5 D5 F5 E♭5

Can't ex - plain a way. Av - a - rice will kill you n
 Run - ning from de - struc - tion. Av - a - rice will kill you n

Interlude:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) simile

D \flat 5 B \flat 5D \flat 5 B \flat 5D \flat 5 B \flat 51.
D \flat 5 B \flat 52.
D \flat 5 B \flat 5

27

time. _____

Guitar Solo:

F5

G \flat 5

G(sus)

Elec. Gtr. 3 (w/dist.)

mf

Rhy. Fig. 3

*Elec. Gtr. 5 (w/semi-clean tone)

mf

*Composite arrangement.

F5

G \flat 5

G

C

F5

G \flat 5

Elec. Gtr. 4 (w/dist.)

Elec. Gtr. 3

G(sus) Ab

F5

Gb5

D5

Elec. Gtr. 3

end Rhy. Fig. 3

Bridge:

w/Rhy. Fig. 3 (Elec. Gtr. 5) simile

F5

Gb5

G(sus)

Ab

F5

Gb5

Who

will we

mur - der

now?

See

Elec. Gtr. 3

15

G(sus)

F5

Gb5

G(sus)

Ab

what we

are

be -

com - ing.

An

on - yx

veil

that fill

F5

Gb5

D5

ters

out

the

light.

I'll

*Composite arrangement.

D.S. al Coda

D&S B&S

time

Elec. Gtrs. 1 & 2

TEN THOUSAND FISTS
JUST STOP
GUARDED
DEIFY
STRICKEN
I'M ALIVE

SONS OF PLUNDER
OVERBURDENED
DECADENCE
FORGIVEN
LAND OF CONFUSION
SACRED LIE
PAIN REDEFINED
AVARICE

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